

**INSIDE:** The history of women at McGill — SEE PAGE 8

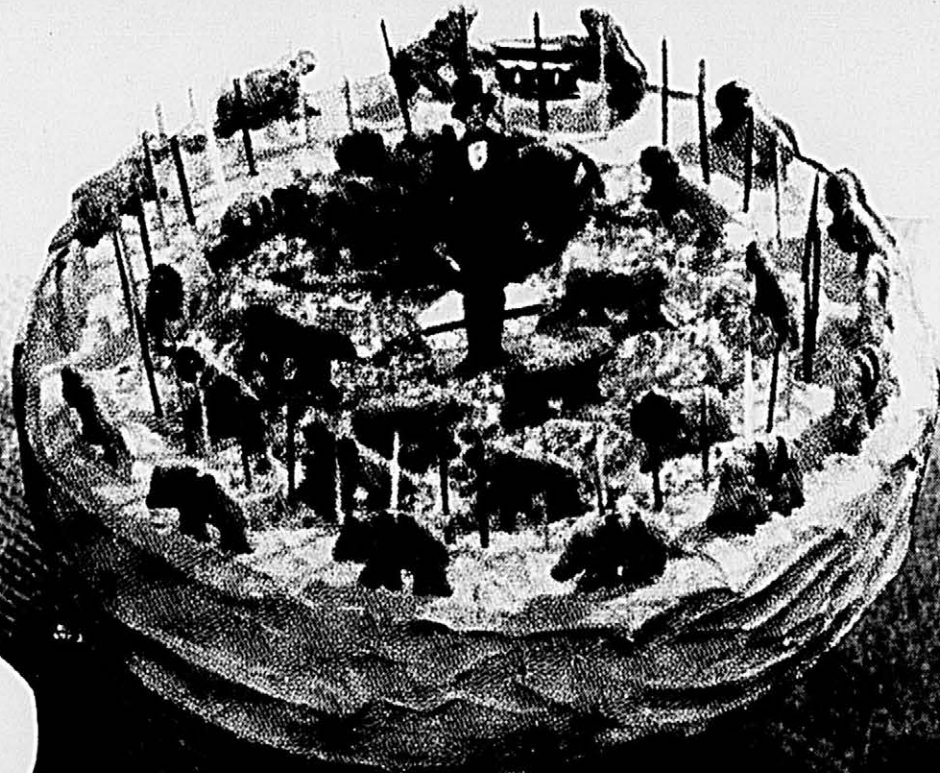
# MCGILL DAILY *CULTURE*

VOLUME 83 • NUMBER 55

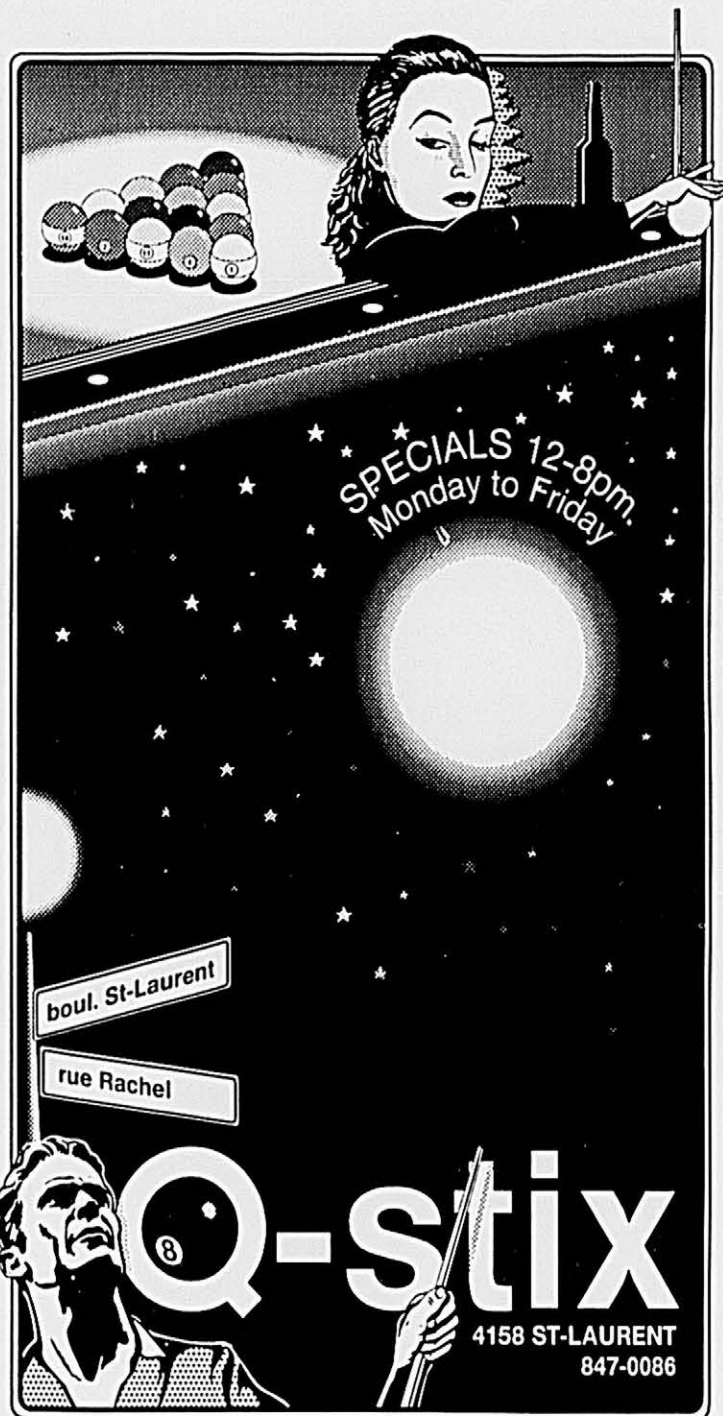
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# illTV: Gorodzinsky at the helm

## McGill's own television station?

BY LIAM PATRICK  
NICKERSON AND PIERRE  
NICOLAS LIPTON

illTV is an original video production filmed at McGill by a group of students. Each episode is a tongue-in-cheek documentary about McGill life comprised of interviews with McGill students, commentaries by illTV correspondents, skits, and student-produced commercials for the program's sponsors.

The program is the brainchild of first-year student Haim Gorodzinsky. Gorodzinsky came to McGill after serving time as a ski instructor at Western, where he became familiar with *MaxTV*, a highly popular university produced program, aired regularly at the campus pub.

He organized illTV by recruiting members and setting the production company up as an SSMU club. The club's main objective is "to entertain through exploring, exposing, and exploiting McGill's day to day life."

In order to obtain funds for the program, Gorodzinsky approached a number of potential sponsors and obtained contracts with BMT Music, Électronique Edith, Granada Canada, and Trust Clothing (a student-run company). As a club, illTV was able to obtain permission from Marriot Food Services and the SSMU to air the program at Gert's.



His long-term goal for illTV is to expand from a short video production to "an in-house network" similar to the one run by Concordia students. He would hope that at that point, some of the shows would be picked up by local television stations. While he understands that these are lofty goals, he remains guardedly optimistic.

I was recently given the opportunity to view the highlights from two and a half hours of unedited footage and meet illTV crew members Jason Fabro and Julie Ross. The piece that they deemed the most indicative of the program's future content was a set of on the street interviews with McGill students about "the oddest thing they have ever

done". The person with the most obscure answer was to win a "The Odds" CD.

Without revealing the winning answer, allow me to share with you some likely candidates. One mumbling young man took furious drags from a cigarette — no doubt his answer could have won, had it been decipherable. Another young gentleman ex-

pressed his fetish for sardine pies.

Some of the more recent footage filmed was far more polished than illTV's first meandering attempts at entertainment. If the program continues to improve at such an exponential rate, and the budget increases to more than the paltry \$18 spent on the first episode, illTV should become a formidable institution.

Interest in the program has spread by word of mouth to literally hundreds of students. Future episodes will be able to draw from a greater pool of human resources.

Gorodzinsky is not wrong in thinking that illTV could work at McGill, but perhaps he underestimates the apathy of the average McGill student for campus-contained events. He considers himself "the last filtre" in a vast creative process.

It will be impossible to judge the success of illTV until several more episodes are produced and screened. In the meantime, Gorodzinsky sits, drumming his fingers on an editing console, waiting...

illTV will premiere at Gert's this Saturday January 22nd at approximately 10 p.m. and 12 am accompanied by the partaking of libations, no doubt. If illTV is well received, we should be seeing it aired often at this local watering hole.

## A tough read... but worth it

### book review

*Spirits in the Dark* • Nigel Thomas

BY GAIL BELVETT

AS I WAS READING *Spirits in the Dark* by Nigel Thomas on the beach in Manzanillo (yes I am gloating about my Christmas vacation), I thought that this book was slow (similar to my life). It didn't have the page-turning quality readers so often expected, but then again, neither does my life - so I read on.

Thomas chronicles the life of Jerome Quashee, a West Indian man growing up on Isabella Island in the 50's and 60's under colonial rule. This environment is a familiar one for Thomas who like Jerome grew up in St. Vincent.

Although Jerome's intelligence should be his "ticket out" of this racist, classist society leading him to a "better life", it becomes part of what drives him to his madness. For it is his education that enables him to critically analyze the forces that keep his people subordinate.

These forces are namely racial

discrimination, a "shade hierarchy" imposed by the white people to divide Black people, corrupt politics, sexism, and a society in which one gets ahead by knowing people and not knowing things.

However, one of Jerome's biggest obstacles is his concealed homosexuality. The people in his village — in the whole of the West Indies for that matter — are almost unanimously homophobic. Jerome's loyalty to his family, and his fear of ostracism prevent him from revealing his sexuality, and ultimately from finding love in his life.

These forces overwhelm Jerome, and feeling powerless to combat them, he has a nervous breakdown. It is through the help of Pointer Francis, the leader of the somewhat secret religion - the Spirituals, that Jerome is able to confront his past and his sexuality.

What was challenging for me



Author Nigel Thomas

as an amateur book reviewer, was that *Spirits in the Dark* was a good novel, but not very "readable". Most of the times that I've had to struggle through a novel, I've put it down and deemed it unworthy of my time. I had the same inclination with this one, however my deadline ruled out this option. Fortunately, my time was not wasted.

Thomas's blend of dialect and

British English is excellent, and his writing style is clear, even as he takes us through hallucinatory scenes, and juxtaposes passages from the past, present and future. As a Caribbean woman I found his portrayal of Caribbean life to be genuine. However, one problem I had with this book is that I would have liked to see a more complete development of Jerome's character; but this is understandable, considering that this is his first novel.

All in all, *Spirits in the Dark* is a difficult read mainly because as we follow Jerome's troubles, we are forced to do some introspection into that abyss we call life. The questions that Jerome asks himself are disturbing, and the fact that almost none is resolved is even more troubling.

The familiar accolades of "entertaining" and "fast-paced" do not apply here, and I can't really say that I was excited about the book, but it was still worth reading. Weird, huh?

*Spirits in the Dark* is available at Paragraphe Bookstore.

## CULTURE RE•VOLUTIONS •OF•THE E•WORLD

Strange and nefarious experiments to be carried out today, at 16h, when the Daily Culture department convenes in the Daily office, Shitter B-03. Bring your talents and enthusiasm. Everyone is welcome.



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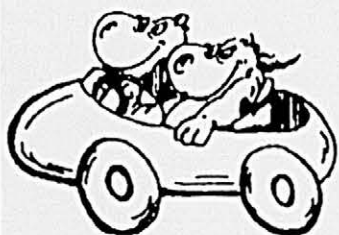
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# Swimming in the river

## Celebrating Filipino-lesbian identity

### book review

Throw it to the River • Nice Rodriguez

BY KATRINA ABARCAR

THROUGH THE EROTIC and the hilarious, her lesbian and Filipino identity are the common threads bringing Nice Rodriguez' *Throw it to the River* together.

In this collection of fourteen humorous, serious and erotic short stories, Nice Rodriguez tells it how it is and leaves the stories uncomplicated by long winded analysis. Her cultural, political, and sexual commentary is concise and insightful.

Formerly a certified public accountant, she began her career writing trade and stock market reports in the Philippines

runs through a majority of the pieces. "Every Full Moon," is the story of Remedios, a tough dyke who develops a crush on Julianita, an extremely religious, forty one year old spinster.

Remedios persistently courts a hesitant Julianita who too develops a fondness for her. For the first time in her life Julianita begins to acknowledge her own sexual desire and explores sensuality with Remedios.

through at her young age. She attempts to wash the butch off her like dirt. "You scrub yourself with soap and you're not a butch anymore. But when you see the banana fritter girl, you turn into a butch again." In the end, she just learns to let it be.

Rodriguez is able to precisely describe aspects of Filipino culture. The collection ends with "Gi Jane," a story about a working class Filipina woman writing overseas in hopes of finding a white American or Canadian woman to bring her out of her desperate situation in the Philippines.

In the letter, she attempts to describe herself and explain aspects of her culture like the importance of family. "Do you think I can live in comfort, while my family lives in squalor?...Why not take my family too, Puti?...They are, after all, your family too."

Most importantly, she warns Puti to treat her right. It will be easy for Puti to mock this woman who has been "rescued" from poverty, but she clearly demands Puti's respect.

All in all, *Throw it to the River* was an enjoyable read. There were a few forgettable stories, but the excellent stories make the book worthwhile.

*Throw it to the River* is available at L' Androgyne bookstore. Nice Rodriguez' stories have also appeared in *Piece of my Heart* and *Afterglow: More Stories of Lesbian Desire*.

"Sometimes you will find me crying as I listen to strange music from home.... You can take me out of my country, but the Philippines will remain in my heart."

— Nice Rodriguez, *Throw it to the River*

then went on to create "Marcial," an anti-Marcos comic strip after the shooting of Marcos oppositionist Benigno Aquino.

She became a photo-journalist during the People Power Revolution that ousted Marcos, then migrated to Canada in 1988 and is now a production artist at Toronto's NOW magazine.

The love/relationship theme

ters in the collection range in age from children, to highschoolers, to women in their thirties and forties. In "When You're Six" a six year old butch already realizes that "pain will always be your twin because you're different. Being a butch is a pain in the ass."

An especially striking part is the momentary denial she goes

## words & pictures...

Power Trip

by Jane Tremblay





# Airconditioning the Indus



... the way culture is portrayed, appreciated and patronised only goes to enhance social differences. You are what you hear... And never has the difference between the haves and the have nots been more clear.

BY HASAN KARRAR

The banks of the river Indus are a burning furnace on a typical summer afternoon. One can see for tens of miles — the barren landscape broken only by the occasional shimmers of heat and the lone green patches where some poor farmers do their best to wring some sort of living out of the inhospitable deserts of Sindh.

The silence is broken only by the sound of singing as every now and then a makeshift fishing boat floats up the muddy river. The *machera* (fisherman being far too Western a word) stops his boat, hauls in his nets, throws the few odd fish on the floor of his vessel and heads for home. His day is done. The fish he caught will bring enough money to feed the family tonight. All the while he does not stop singing.

The song he was singing was probably penned by some Sufi saint a few hundred years ago. It signifies his beliefs and livelihood, personifies his desolate homeland and his faith in whatever notion of God he may possess — and I'd like to add that I believe it exemplifies his *culture*.

Yet specifically using the word "culture" would seem as if one were trying to romanticize the entire scenario, something which is often done by Western orientalist and more so by members of the elite of the society. (I'm so familiar with sitting in air conditioned drawing rooms, being shown "souvenirs" from "interior" Sindh and all the while hearing tales about how romantic it was.)

While the more privileged may have the luxury to romanticize the "culture" of "interior" Sindh, it is easy to forget that the people are not living in a fairy

tale. That's their way of life.

And there's nothing romantic about being hungry.

## Culture vs. classism

I remember nodding dumbly as my uncle tried explaining Sindhi music to me and how and why it meant so much to the people. It's been ages since we stood there next to the river that particular afternoon in June.

The sad part is that there are people who have taken the music of the people and have converted it into something vulgar and quite pointless. Every day there must be countless Qawali music functions which are as far from the traditional atmosphere as can be.

Your odd industrialist loses all consciousness early into the evening from having had that one glass too many of scotch. They try their best to stay awake as they nod their heads in ap-

proval, though the sad reality is that they don't understand half of what's being said.

This cultural gulf became all too obvious when I had the good fortune of overhearing a brief conversation between two members of the culture cult from different parts of South Asia. The topic was Classical Music.

"Once you start listening to classical music you realize there's nothing fucking like it," a patron of the arts commented. "My mother has a classical music institute. She went to Delhi to learn classical music. She only listens to hard core classical music."

The other orientalist from India tended to agree with him. "It changed my life," he remarked. "It's the fucking best."

While one would usually commend something as noble as an institute for classical music, the use of terminology such as "hard core" and "fucking best" plus the general tone in which the conversation had taken place made it sound as if they were discussing pornography rather than Sufi music.

Somehow I couldn't help wondering if Sufi musician Ameer Khusro would have wanted his music patronized by yuppies when he wrote those "fucking best" and "hard core" raags some six hundred years ago.

The music is still there at the sufi shrines and dharmas. The amusing thing is the way that it's been copied and injected into the privileged classes of society. One seriously doubts whether the new found patrons have any serious clue as to what it's all about. The second consequence is of a far more serious nature.

According to Marxist theory

all struggles between people are class struggles. The strange thing is that the way culture is portrayed, appreciated and patronized only goes to enhance social difference.

You are what you hear. The music one listens to categorizes oneself. Never have the differences between the haves and the have nots been more clear.

The lyrics and text of the music is the same whether it's played at some Sufi Shrine in Punjab or at some elitist function in Karachi. Nevertheless there is a world of difference. And naturally that lies amongst the people who patronize it.

In the shrine it means something to the people. It is something to live by, day by day, hour by hour. For the privileged it's merely a status symbol. It is something that shows their influence, how many people they know and how far their influence ex-

## ...words & pictures



CRAMMING FOR "ENVIRONMENT 101"

by Morris

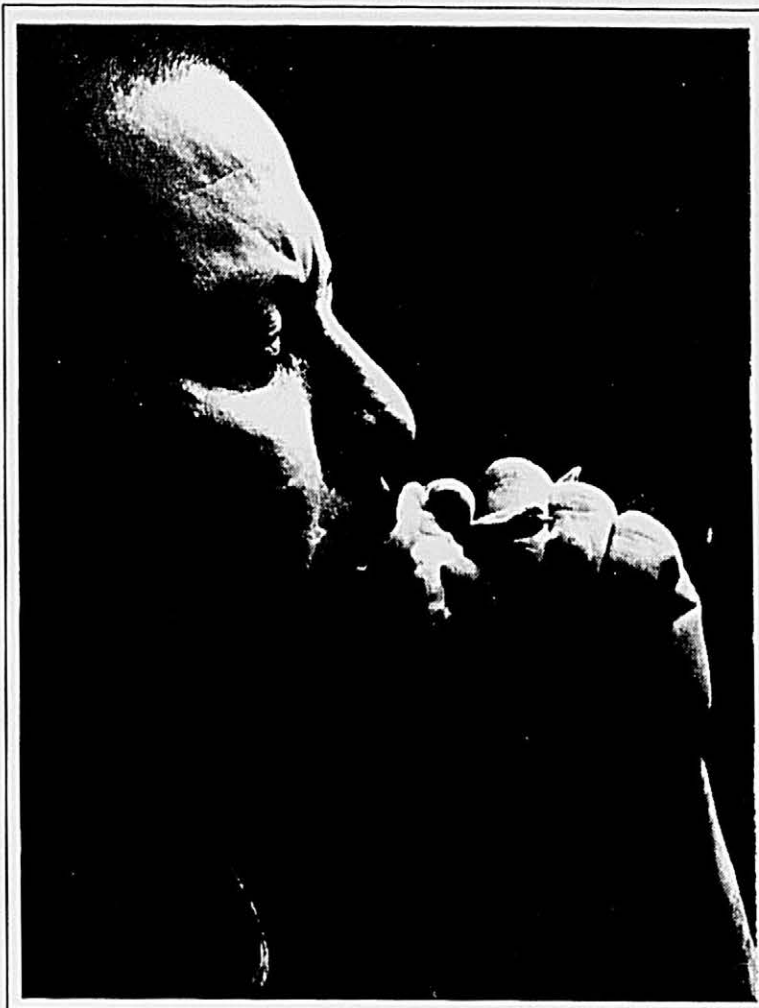


tends. Culture for the privileged no longer remains a binding force.

You probably can't see real sufi culture in metropolitan cities. You'd have to go down to the banks of the Indus and stand on the banks of the murky river. After a while you would start noticing the shimmers on the horizon. Then your feet start burning.

And then you would hear the singing of the *machera*.





# Why won't Big Brother inhale?

*Are hemp laws an infringement on our freedom?*

AN OPINION BY COURTNEY MACINNES

IN THE LATE 60'S, progress was being made toward the legalization of marijuana in North America. It seemed as if change were on its way, and coming quickly. Then with the arrival of the 70s, the police and government cracked down while the hippies grew up and gave up.

The big business eighties reinforced this relapse with its concentration on making money and the preference for cocaine as a recreational drug.

Today, in the 90s, we have a new generation of pot smokers. Without the idealism of the hippies, we have become jaded by the violence of the world. We are grounded in reality. The protesters of the past made good progress, but their ideas never overcame the existing metaculture. As the hippies faded away, so did many of their beliefs.

Today, after the backlash of the 70s and 80s, is the crucial time to instigate change, before the government represses us again and society forgets all that went on.

The first major study on marijuana, done in 1894 by the 1894 Indian Hemp Drugs Commission indicated that pot causes neither physical dependence nor withdrawal symptoms. This was confirmed in the study of the New York Mayor's Committee on Marijuana in 1944 and the Wootton Report of 1969.

These studies also compared pot to other drugs and concluded that it is different from amphetamines, barbituates, heroin and alcohol, all of which produce tolerance and addiction.

In spite of this, cannabis has always been surrounded by misconceptions. Harry J. Anslinger, a conservative reformer of the early 60s, was determined to "tell the story of this evil weed" and wrote articles, gave lectures, and widely publicized his distorted views.

He claimed that the pot smoker is a violent criminal given to "rape, homicide and mayhem" and that smoking pot leads to "debauchery and sexuality".

Even before Anslinger, the media helped to distort public views. *The Daily Mirror of London*, on July 24 1939, ran an article about 'pot addicts'.

"In London there are thousands of them. Young girls, once beautiful, whose thin faces show the ravages of the weed they started smoking for a thrill. Young men who, in the throes of a hangover from the drug, find their only relief in dragging at yet another marihuana cigarette," read the *Daily Mirror* article.

It seems unbelievable that these fallacies were publicized and believed to be true while official studies proved the opposite. But in order to prohibit pot,

they had to prove that it was destructive to the individual and society. And hence, 'reefer madness' was invented.

A great mystery is how people can be so illogical with regards to recreational drugs. How can being stoned be considered immoral and evil while being drunk is just seen as funny? Many of the people fighting the war against drugs consume substances to calm down, get energy, or stay slim.

Isn't it hypocritical for society to tolerate alcohol and not pot without looking at the facts? The two drugs are similar, both help relaxation and lower inhibitions, helping the user to be social.

But alcohol does physical damage to the body. And drinkers may turn violent while pot increases passivity. Although inconclusive studies have related it with cancer, pot has no after-effect like alcohol's well known hangover.

It would take approximately 40 000 times the amount regularly smoked to produce this sort of adverse reaction, and this would be an impossible feat. Compare this to the extremely low rate of four times the regular amount of alcohol to produce severe poisoning and even death.

The introduction of weed into Western society has had no effect similar to the chaos resulting from the introduction of alcohol into Native culture.

Liquor companies seem to be like the heroin pusher - once their client is addicted, they are guaranteed regular, repeat customers. But if the prohibition of marijuana was ended alcoholics would have a choice. Studies have shown that many alcoholics would stop drinking if they could as easily smoke pot.

The cannabis prohibition puts major restrictions on who smokes pot. Alcohol can be drunk by people who respect established conventions, but cannabis appeals to an anti-authority group.

Alcohol prohibition in the United States from 1920 to 1934 was a result of worries about the problems of alcohol, but it was discovered that this 'cure' was much worse than the problem. When it was repealed, *Fortune* ran an article on the differences in 1936: "Less flamboyant drinking is the present-day rule; there is no prohibition law to defy, hence, one can drink in peace."

In much the same way, pot's outlaw could have a harmful

effect on society. It encourages a disrespect for the law among users and forces them to smoke in secret.

Smokers form a minority group of non conformists, alienated from conventional culture. Young people are criminalized for a passive act affecting only themselves and can be jailed for this crime formed by the ignorance of society.

It also has negative psychological effects on users, forcing them to regard themselves as criminals. All the different ston-

ers have a common thread, they are willing to break the law for a little pleasure. Even so, the marijuana laws are ineffective. For every person arrested, hundreds more go undetected. For this, the government is lucky, as they would never be able to prosecute all the pot smokers in the country. Rarely does a police officer actually arrest someone in the process of smoking, they do it on possession.

This is a well established practice but when you look at it, it is absurd and even unconstitutional. It is sufficient evidence to find marijuana in the suspect's jacket, in her or his room, or in a car she or he had been alleged to be driving.

This is extremely circumstantial evidence that if regarded alone could not stand up in a court of law. One cannot prove that the cannabis belonged to the alleged smoker. There are no papers or records, and there is the possibility that it could belong to someone else or was planted.

As it stands, there is too much variation in the law. A person can be sentenced to years in jail or let off with a warning at the discretion of the judge.

The laws against marijuana are based on moral intervention by the government, but morals are personal and relative. The government should not be able to impose their morals on us (uh, hi, Big Brother!). The war on drugs has turned into a witch-hunt.

Ideally, a society needs to accept it if a minority wishes to use recreational drugs that are safe, without harming anyone. Aren't laws for protection against the actions of others, not for the infringement of our freedom?

The legalization of marijuana

A great mystery is how people can be so illogical with regard to recreational drugs. How can being stoned be considered immoral and evil while being drunk is just seen as funny?

Please see "Marijuana" on page 12

**SINCE 1911**  
**Vol. 83 No. 55**

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Rocky Dillard & The New Generation Chorale	You Oughta Been There	Malaco
The Winans	He Said Go	Alliance/WEA

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Me'Shell Ndege Ocello	I'm Diggin You	Maverick/WEA
General Degree	Pianist	Mainstreet
Toni Braxton	Breathe Again (Remix)	Sony
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Baron	Somebody	Mango
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A Tribe Called Quest	Electric Relaxation	Jive/BMG
Donnie Mark	Stand Up For Your Soul	Simply Soul/BMG
Donna Black	Find Sum In You	Serious Grooves
7669	From A Bad Block	Motown
Jeru The Damaja	Come Clean	Polydor
Eric Gable	Process Of Elimination	Epic
Buju Banton	Vigilante (Remix)	Penthouse/Polygram
The Hot Project	You Don't Know	Groove Control
Straight 2 Dat	Electric Native	Nervous
Incognito	Giving It Up	Talkin' Loud

## Positive Vibes

Host: Janice Dayle  
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Thriller U	Lately	Diamond Rush
D.J. Ray & Juliet Nelson	Tings A Gwan	Isba
Wayne Wonder	Dedicated	John John
Junior Tucker	Remember The Love	Digital B
Lieutenant Stiche	Bun It Down	Shocking Vibes
Lady Patra	Think	Sony
Pan Head	African Princess	Shocking Vibes
Tony Curtis	Weak	John John
Freddie McGregor & Snagga Puss	This Carry Go Bring Come Chatty Chatty Mouth	Anchor
Anthony Red Rose	Reminisce	How Yu Fi Say Dat

for more information please contact Genevieve or Robert at: CKUT-FM, 3480 McTavish St.  
B15, Shatner Building, (514) 398-6787 fax: (514) 398-8261

## Riding the waves grrrrilla style



The Hersay Feminist Collective

### radio

Hersay • CKUT Wednesdays from 18h - 19h

BY LIZ UNNA

DON'T EXPECT to have your ear chewed off by a booming male voice when you listen to Hersay next Wednesday on CKUT. Don't expect to hear even the crackle of a male voice, the faintest hint of one, because you won't. Hersay operates in vox femina only, so the only the sound to filter through your ears will be the voice of woman.

"We use only women's voices, even in the music we play [during the show]. It's something we aim for. It's not cut and dry, though—we would accept male voices if the topic was directly related to them, for example, exposing the men's movement," explains Katrina Soukup, a Université de Montréal student who has worked on Hersay for over two years.

Soukup admits, however, that the one show in which men were invited to speak ended, ironically, in disaster. "No one showed up for the show. There was just air playing until finally people realized and put a CD on."

Hersay has been on the air as long as CKUT itself. Since its birth in 1987 as "The Women's Show", it has passed through the hands and voices of many women, constantly shifting yet eternally self-perpetuating.

"It is easily one of the most successful shows on CKUT," says Spoken Word Program Director Rebecca Scott. "A lot of other shows die, but they [Hersay] take care of their own existence, they take care of their people. The more 'senior' women train the new volunteers."

As it exists today, the radio show lies in the loving hands of eight women: Tamara Vukov, Katrina Soukup, Lydia Tropper, Katrina Abarcar, Minelle D'Souza, Marisa Antonaya, Amanda Aronchik and Susan Epps. Together they comprise the "Hersay Feminist Collective".

The Collective stresses the diversity of perspective, both in the format and in the coverage of their show. Past shows have dealt with topics ranging from jazz, AIDS, violence against women—as well as by women—to the politics of food. During their one hour on the air, they incorporate

interviews, film and book reviews, listings and music into a diverse and womanist aural collage.

"We're a mix of cultural, political, social and sexual issues. Ideally, Hersay would like to be really accessible. Accessible means using humour and not being really dogmatic or closeminded," says Soukup.

Hersay aims to create a comfortable, non-antagonistic ("We've never interviewed anybody in that Brent Banbury way!" says Aronchik), and at times creates intimate space for women on the air waves. "It's very immediate activism," says Aronson of radio. "It's not like writing a book, or organizing a rally, it's right there."

Vukov agrees. "It's a way of reaching people. So many feminist issues tend to go on in the printed word, which not everyone can relate to. There has to be other ways to translate those issues, and radio can be a great way to do that."

Hersay is now gearing up for International Woman's Day on March 8, when CKUT will present Female Frequencies, 17 hours of non-stop women's programming. Many of the members of the Hersay Feminist Collective actually met last year as volunteers on Female Frequencies. Working on the program is a great way to become involved in CKUT, says Soukup.

"Last year a large number of women had done radio before, but learned that it's a very accessible medium, and the technology is not as intimidating as it seems," she added.

So tune into Hersay and tune out the perpetual His-say for an hour a week, it's invigorating and it's enlightening. Expect to have your ears caressed by the minds, the voices and the stories of women.

Catch Hersay on CKUT Wednesdays from 18h—19h. If you want to volunteer for Female Frequencies on March 8, drop by or call CKUT (398-6787). Talk to Rebecca Scott. Also listen up for radioworks "How do I sound?", presented by women in conjunction with the film and video series "How do I look?" during Women's Week (March 7-11).



# McGill's Unsung Heroines

## Women in Academic History

### A Foot in the Door...

• McGill wasn't the first university in Canada to allow women students, but it was the first in Québec, the University of Montréal not following suit until 1915. The first women students began their studies at McGill in 1884, graduating in 1888.

• 1888 McGill Valedictorian Octavia Grace Ritchie referred in her written speech to providing medical education for women. Despite the fact that this section of her speech was censored by the principal, she used it anyway.

• McGill was the first university in Canada to appoint a woman to the rank of Full Professor — Carrie Derick of the department of Botany in 1912. Thirty-six years would pass before another woman would be promoted to that rank. Interestingly, the second promotion was in the same department.

### Bad Medicine

• Maude Abbott (cousin of Prime Minister John Abbott) applied to the McGill Faculty of Medicine but was rejected. She obtained entry into a rival medical school. Ironically, most of her theoretical and clinical training in the wards of the Montreal General Hospital, was done with McGill professors who refused to teach her when her history became known. After hospital supporters threatened to withdraw support and the newspapers picked it up she was reluctantly accepted.

• McGill acquired its first women medical graduates by inheritance. When the other main English-language medical school merged with McGill around the turn of the century its women graduates were recognized as McGill's.

• The first class of women starting in McGill's medicine program did not graduate until 1922, and they were only admitted under provisional rules due to World War I.

### Organized Crime...

• In 1931 the Women's Union was started up, reaching its peak during the late 1960s, when it was dismantled amid charges of sexism on its part. Reactivated in 1974, members of the Union helped in creating the Women's Studies Program, the Sexual Harassment Policy and Walksafe.

• The first female editor of the *Daily* was Judy Zeisler in 1961.

• Vicious forms of harassment against women have over the years been either defended or attacked in the letters section of the *Daily*. This year's controversy over the Faculty of Management's *Commerce Communiqué* magazine treating women as sexual objects mirrors the 1969 flap over the Engineering Undergraduate Society publication *The Plumber's Pot* which a woman letter-writer at the time described as portraying "women like hunks of meat to be displayed naked in newspapers".

• In 1988, the McGill Centre of Research and Teaching on Women was established helping to focus on women's research and teaching. Recently, one million dollars has been granted for a chair in Women's Studies.

BY MEHREEN BEIG MIRZA

"She was one of the first eight women at McGill University. There's a street named after her," said Elizabeth Kennedy, former president of the Montréal Council of Women, as she recounted the life of Carrie Derrick.

She pointed to Derrick's picture on a display in Place Ville-Marie which was organized to heighten the awareness of the 100th anniversary of the council. In 1893, 1000 women gathered at the Victoria Rifles Armory for the Montréal Council of Women's first meeting. The gathering was the most representative of its kind in Montréal at the time. The display features at least 75 per cent McGill women.

With such prominent women coming out of McGill's history, why is there scant mention of them in Dr. Stanley B. Frost's *McGill University, a history of McGill University*? Two volumes, covering over a century of history, leaving her story out.

"He said even that wouldn't have been in, if it weren't for my doing my research at the same time," said Dr. Margaret Gillett, author of *We Walked Very Warily*, a history of women at McGill. Interestingly enough, when McGill's Vice Principal accused it of reverse sexism and recommended that all writing credit be given to Frost's book, Frost defended the research. This was support for a colleague doing research, however, not a woman writing about women.

Dr. Irwin Gopnik, Dean of Students, cited as having been helpful in the women's movement, did not mention the contribution of past McGill women as he did of men in his Orientation Day speech.

Stephen Leacock, one of the important men Gopnik mentioned, once said that "women, on the average, are far below the standard of men. There are, of course the exceptions. [...] There is an elephant at the zoo that can count to ten, yet I refuse to reckon myself his inferior".

Lord Strathcona, in memory of his sister, donated a substantial amount of money to help women get an education but doubts were cast in Gillett's book concerning its sincerity.

"The teaching given to women in lecture classes should be essentially separate education, not co-education," Lord Strathcona said in his announcement to the Board of Governors. The second Warden of Royal Victoria College, Ethel Hurlbatt, said that Strathcona said little of RVC, despite the fact Strathcona's endowment provided for its existence.



Getting a foot into McGill was difficult. But women did get in. Octavia Ritchie and seven other women attended the first class at McGill in 1884. Classes were held separately, incurring expenses, and Principle William Dawson was very embarrassed when McGill's newspaper pointed out that the money could have been spent elsewhere.

While the academic consequences of women's education are not fully felt, debates continue on the subject of Women's Studies. With women numbering half among undergraduates and 42 per cent at the graduate level, there are still few courses that touch upon women's issues and rights, despite Women's Studies being the largest minor in the Faculty of Arts. In some departments, it might stay that way indefinitely since it

is in a department's own prerogative to create a minor in Women's Studies.

A proposal to launch a major in Women's Studies, now at Québec City awaiting approval, has been dormant since November 1991.

"We're late. Concordia University started their Women's Studies program 10 years before McGill did," explained Dr. Peta Tancred, the director of The McGill Centre for Research and Teaching on Women. "With 20 per cent of all academic faculty being women and this is not equally distributed between the departments, this places a greater burden on women in helping their departments in creating a minor."

"People backing new programmatic studies can prove to be only reacting to a fad, which after a while may die out," said Dean Donna Runnalls, Faculty of Religious Studies. "Therefore McGill does not hop onto the bandwagon. [It] watches other institutions and if anything new works, McGill institutionalizes it. When McGill institutionalizes it, it is certain to be a permanent fixture."

A quick glance at the university's past shows there was considerable activity soon after a report on sex discrimination was published. That either supports Runnalls' view or just shows that women were just fed up and decided they would not wait.

Runnalls is very pleased that McGill has addressed educational issues of middle-aged women who have returned for their education.

"The university has helped and supported women in coming back. Those women have become mentors for younger women," said Runnalls.

"Women trying to get women's studies and equity on the agenda would usually meet in my apartment," said Dr. Margaret Gillett. It is then not surprising that the first two courses with the word "women" in its title were Gillett's and that made her an obvious choice for the first Director of the Centre for Research and Teaching on Women.

Though student female representation is on the rise, only 17 per cent of all academic faculty is female, with no females in senior positions. 4 out of 20 females hold senior executive positions in administrative ranks. Such bad representation undoubtedly limits the horizons of students. Professors, without a

**Continued on next page...**

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# The problem with peacekeepers

BY CHRIS SHERIDAN

Three years after the American-led bombing campaign over Iraq, Montreal filmmaker Martin Duckworth released his newest work 'Peacekeeper at War'. Over five hundred students, staff, and Montreal residents filled Leacock Hall last Tuesday evening to attend the Montreal premiere of Duckworth's personal observations of the Persian Gulf conflict which the CBC has refused to air.

The 42-minute film is more of an essay than a story as Duckworth re-counts the historical and present-day events which shaped the war. The movie opens with the unforgettable night-time CNN images of the initial bombardment of Baghdad during which haunting symphonic sounds fill the background.

Duckworth examines the formation of the United Nations and the active role former Canadian Prime Minister Lester B. Pearson played in its initiation. Duckworth contrasts this with former Prime Minister Brian Mulroney's eager support for former U.S. President George Bush's attempts to destroy Iraq. As Duckworth brings us

to the site of the bombardment, we begin to see the horrible effects of the American-led attack. Dead children, wailing mothers, burnt victims, and charred buildings show us the forgotten side of this 'war'. Duckworth's voice informs us that 93% of the bombs targeted civilian areas. As a menacing bomber takes flight, he tells the audience that the equivalent of five Hiroshima-sized bombs were unloaded on Iraq, more than all the bombs dropped during the entire Vietnam War.

After the war, Duckworth travels around the Middle East to survey the reverberations. At this point, he attends an arms 'bazaar' in Dubai where Canada is among many countries displaying its military hardware to rich oil sheiks and their military advisors.

In Kuwait City, Duckworth contrasts the lives of poor urban Benghali workers, whose exploitation continued despite the conflict, to that of the much richer Canadian oil workers whose lives were improved as a result of the war. All these scenes, combined with pictures of the

charred remains of fleeing Iraqi soldiers, question the humanitarian arguments used in support of the war. Featured in this section is a brilliant scene where a belligerent George Bush gives a fanatical, fiery, speech condemning 'those bleeding heart liberal democrats in Congress' for their opposition to the war.

The film closes with Duckworth's observations on the changing nature of Canada's 'peacekeeping' in the world as well as his own peaceful hopes for the world his son will grow up in. Duckworth's account is undoubtedly well-intentioned and provides the viewer with an alternative perspective to the conflict.

But there are a few problems with Duckworth's observations. His portrayal of Canada as a peacemaking nation prior to the Gulf War is problematic. When Canada is seen promoting the war under Mulroney, during the film, Duckworth seems to present it as a freak of nature. But, as one audience member correctly pointed out, Canada's historical position during a number of wars has been very dubious and not nearly as peace-oriented as Duckworth leads us to believe.

But an even more surprising omission to Duckworth's account of the Gulf War is the role the mainstream press played in promoting the American agenda, thereby distorting the facts. The issue of the media and propaganda is not even dealt with.

In addition, Duckworth spends little time showing the massive opposition to the war within Canada. There are no speeches from activists and few words of wisdom (with the exception of NDP leader Audrey McLaughlin) from anyone who opposed the Gulf War on humanitarian grounds. This seems necessary in a film with objectives similar to those of anti-war activists.

Despite this, 'Peacekeeper at War' is an interesting representation of an occurrence that our generation should never forget.

## Continued from previous page

doubt, influence your perceptions of the world. According to academic staff distribution in certain departments, there is a chance of not ever having a female prof. Male teachers can definitely skew your perceptions of the world.

This limited perception is also experienced by Dr. Tancred.

"With all the directors being male, senior administration is a foreign country where women don't know all the rules." In her capacity as director of the centre, she has come to represent and symbolize women, which has led to lambasting on occasions by both men and women. Women can be sexist too.

McGill has also had a history of women who believe that quiet is better. Believing that *the war is over, I can be whatever I want to*

be. In other words, beliefs are born out of ignorance. The lack of activity for Women's History Month in October is but an example of such ignorance. A recent example of McGill's alienation of women is the False Memory Syndrome presentation, where neither men or women got a chance to voice their opinion.

If you go up to the third floor of the Faculty Club, you might still be able to see the markings of where a sign once said "No Ladies Beyond This Point". Its removal, not long ago, was one of the symbols of the changing roles of women. Hopefully, the sign's meaning will not be completely wiped away, existing for us as a remembrance of what women once fought so hard for and still do at McGill.

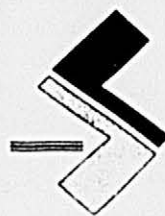
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# LAYOUT & DESIGN

General enthusiasts' meeting this Friday at 16h in the  
Daily editorial office, Shatner B-03, for those unaware.  
Remember, if it don't look good, no one will read it.



# Concordia exhibit deconstructs stardom

## gallery review

Heads • Chris Cran • Leonard & Bina Ellen Art Gallery

BY CARLTON M. EVANS

CONCORDIA'S Leonard & Bina Ellen Art Gallery is currently hosting *Heads*, an exhibition by the critically acclaimed Calgary-born artist Chris Cran.

The exhibition consists of a series of ten enormous portraits, each displaying a single head derived from crudely printed popular tabloids dating from the '50s and '60s. It's a drastic departure from Cran's earlier work, which is characterized by a playful and sarcastic wit whose target was frequently the intellectualization of art history and criticism itself.

In his *Self-Portrait Series*, Cran mockingly depicted himself in various poses from the mythologized art world. *Self-Portrait Reading a Famous Book* from 1986 shows the artist submerged in the writings of Marx and Engels, but pokes fun at academicism by using Mickey Mouse wallpaper as a backdrop.

By contrast, *Heads* deals with more relevant and universal issues. Here, Cran calls into question notions such as cult of personality, stardom and fame and the necessary cultural authority defined by these terms. The work

seems to derive directly from Pop Art but is perhaps more cynical — where Pop delighted in the superficiality of American consumerism, Cran addresses the ubiquity of mass culture by relating his own work to the very techniques that mass culture employs.

His nameless subjects are borrowed from cheaply reproduced newsprint, then blown-up and copied in order to the point of being virtually unrecognizable. These are the faces of ordinary people, refugees from Warhol's "fifteen minutes of fame."

*Heads* blurs definitions of fame and notoriety; the anonymous face is deconstructed so that it may re-emerge celebrated and monumentalized. Fame's implied authority is challenged; the tremendous scale of Cran's subjects seems incompatible to their apparent anonymity, and thereby brings attention to the ever-present conjunction of notoriety and cultural legitimacy.

Significantly, the faces reproduced in Cran's work are removed from their context and therefore lose their original



"Large Pink Laughing Man" by Chris Cran. Oil & acrylic on canvas, 1991.

meaning. Supporting characters in their first lives, they are resurrected to become the focus of attention.

This appropriation and decontextualization of images produces the effect of forcing the viewer to recognize his or her own expectation of self-contained meaning, while examining the inherent signifying potential of images as being socially and cognitively determined. The viewer is confronted with an image that has been robbed of its prescribed meaning and is left to create a new one.

Cran's work obscures other notions as well. The series exists on a boundary between painting and photography, assimilating the means of mechanical reproduction with the traditional cultural credibility afforded oil painting. By doing so, *Heads* trivializes accepted definitions of 'high' and 'low' art.

With *Heads*, Cran recognizes postmodernism's indebtedness to Pop. It recalls Pop Art's rejection of means of production in favour of means of reproduction, which remains as a primary preoccupation of postmodernism.

As his Pop forebearers did, Cran attempts to meld the artificial world of the institutionalized work of art with the concrete realm of life by bringing the billboard and the tabloid into the sanctified space of the gallery. It is this acknowledgment of a postmodernist historicism that marks Cran as one of the premier artists of his generation.

*Heads*, an exhibition of Chris Cran's work is being held at Concordia's Leonard & Bina Ellen Art Gallery. Monday to Friday 11h00-20h00, Saturday 11h00-17h00.

## That Funky Groove

### band review

Whetherman Groove Tube

BY REYNALD HOSKINSON

THEY HAVE SORT OF a '70s kind of funky sound, one that reflects their name — "Whetherman Groove Tube" (don't ask me what it means). Groove they do, from their roots in jazz, funk, and whatever else you can think of.

These former McGill-ites (some of them are, anyway) formed the band in 1991, and having been giving shows in the Montréal and Toronto area ever since. With their recent self-titled independent release, they plan to expand their horizons and do a tour of the states and Canada a few months from now.

Playing the same songs over and over during the course of the hundred-plus shows they have done is bound to get a little boring, no matter how fast they write new ones. WGT has taken to improvising on stage, giving new life to old material.

This is essential in some form or another for any band that spends a long time on the road. There is nothing worse than going to a show where the songs are played verbatim of the CD.

No matter how good the songs are in the first place, an entirely unoriginal show always leaves me with the feeling my money would

be better spent on buying the album, or lunch, or anything else besides getting shoved around in the pit by a bunch of big drunk guys, listening to music that sounds better on CD.

If you weren't tipped off by their name, Whetherman Groove Tube has some decidedly off-beat features. At the end of the song "Hollow" on their self-titled album is an excerpt of some impressive tongue-in-cheek (literally) gymnastics from a '78 record they dug up from the thirties. The song "Ahsekhana" is another interlude which, incidentally, was recorded in keyboardist Jamie Shield's basement.

These sort of weird filler things add variety to what is otherwise a pretty uniform album, so that you appreciate their 'regular' songs a lot more.

To be honest, I never really warmed to many bands with keyboards. They remind me of old Van Halen videos at the height of their glam-metal-frizzy haired days, or those Top Forty songs that could only have come from the '80s like Europe's "The Final Countdown". WGT's Jamie Shields seem to pull it off, however, by making it a constant

funky-jazz thing that becomes an integral sound in the band.

A common perception of a band is one in which a bunch of people get together in a basement, jam for a few months, come up with some original stuff, and hop into the party van for a tour. This is not, however, a very accurate picture.

In this country with the population density rivaling that of Antarctica, travelling takes up a big chunk of time when the only transportation available is an old van with an ineffectual heater. Add that to the tedious but essential managerial aspects, and you get about only five per cent of the time they put into the band is spent actually playing.

Guitar player Rob Stephens is finishing a philosophy honours degree at McGill this year, though the band is now centred in Toronto. Producing and distributing their own album, as they did, is not exactly cheap, and has been entirely self-financed.

The band has to tread the fine line between believing in themselves enough to put their money where their mouth is, and basic necessities such as food, clothing and shelter. The high level of commitment and personal energy needed to keep a band going is reflected in their music.

Whetherman Groove Tube are playing with the Babelfish on Friday, January 21st at Club Soda.

## EVENTS

McGill-Concordia Queer Academic Coalition resumes meeting, Tonight at 8 p.m. 2030 Mackay, 3rd floor. This week's discussion: the politics of queer (post) modernity. The McGill Debating Union invites everyone to the Alcohol Awareness Week debate: "Alcohol Use = Alcohol Abuse." Tonight at 6:30 p.m. in Leacock 132.

Centre for Developing Area Studies, Simon Milne Department of Geography on "New Tourism" & The Implications for Developing Nations', 3715 Peel, Room 100, 12 noon on Friday the 21.

The Caribbean Students Society of McGill Party on Friday, January 28. 3480 McTavish Room 107/108. Admission \$2 members and \$3 non-members.

International development week runs February 7-13. Call 844 6585.

Christian Fellowship of McGill's Prayer Meeting at Dio Chapel, Friday, February 21 at 7:00 p.m.

The St Lawrence String Quartet will be performing tonight in Pollack Hall at 19h30. Free admission.

The McGill Faculty Members in Concert is presenting Jan Jarczyk, jazz pianist on Friday in Pollack Hall at 20h. Free admission.

The McGill Review of Interdisciplinary Arts is soliciting papers until January 21. Papers must be accompanied by explanatory note, name and telephone number. Drop off submissions in the Leacock porter's office. Info.: 844-4907 or 982-5009.

Words of wisdom and secrets from the heart. Sufi master, Shaikh Hisham al-Qabbani will speak today in Leacock 232 at 16h. Info.: 278-8446.

Come and enjoy a free evening of Ragtime music with Mimi Blais, pianist at Pollack Hall on Saturday at 20h. Free admission.

The Department of Linguistics is having Dr. Susan Bennett to speak on "Second language acquisition of reflexive binding by native speakers of Serbo-Croatian" today at 15h in Bronfman 597 (lab).

Cajun Dance. New french culture club (SEFUM) is hosting a dance workshop followed by a restaurant outing. Meet at Union Lobby at 18h30 on Friday.

Food Not Bombs meets every Saturday at 16h at the Librairie Alternative (2035 St. Laurent). Free vegetarian food. Newcomers welcome!

Orders will be taken on Monday Jan. 24 for the McGill Food Co-op in room 515 in the Eaton Bldg. from 11h30 to 17h.

Submission deadline for Latitudes: the McGill Journal of Developing Area Studies is January 27.

Shakti open forum on Friday at 17h30 in the Eaton Bldg., 5th floor. Topics are Violence against women in the Third World and definitions of feminism. Info.: 398-7432.

Jean Tremblay will direct a Children's Suzuki Concert this Sunday in Pollack Hall at 14h30. Free admission.



Ads may be placed through the Daily Business Office, Room B-17, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

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### 7 - ARTICLES FOR SALE

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**Moving Sale.** Brown couch with footrest, 2 Ikea tables, Men's downhill skis, 200cm with boots size 10. Look bindings. Call 287-1817.

**Wedding Dress.** Long sleeves. Scoop neck. Chiffon & Lace. White. Size 7/8. 486-4198 7-9pm Best offer.

**Wedding Dress. Ivory-white.** All silk. Long sleeves. Off-shoulder. Little pearls on sleeves. Short train that hooks up. Size 9-10. Excellent condition 332-1731.

### 11 - LOST & FOUND

**LOST-1 BLACK GLOVE** in Burnside, Bronfman or somewhere inbtwn. Grandoe ski glove with red zip out liner. Pls. call, my hands are freezing. Jason 286-0169.

**KEYS FOUND-3 w/ yellow whistle** on Doctor Penfield on Tuesday, Jan 18th. Go to SSMU Desk!!

### 12 - PERSONAL



**Need the hockey scores?** Tell us your predictions! Call McGill Nightline from 6pm to 3am, 7 days a week at 398-6246. We missed you!

### 13 - LESSONS/COURSES

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### 14 - NOTICES

**Call for undergraduate** history papers. Submit a photocopy with name & ph.# to Lea 625! This is your chance to be published! Deadline Feb. 7!

**LBGM Weekly discussion** groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.

**Questioning your sexuality?** Or do you have any other concerns and need to talk? Call the LBGM Peer Counselling Line at 398-6822 Mon. to Fri. 7 to 10 pm.



**Welcome Back!** Why not come walk with us? Walksafe is here for you., 7 nights a week, Sun-Thurs 5:00PM to 12:30AM, Fri&Sat 5:00PM to 2:30AM. 398-2498.

### 16 - MUSICIANS

**Musicircle School** is looking for vocal/piano teacher. Please call Tanya for interview at 696-8742. Guitar teacher also needed.

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## Marijuana

...continued from page 6


would greatly improve society today. The use of hemp product would help the environmental problem.

People might respect the laws and the government more. Legalization could also help our present day economic problems. Even with a cannabis government tax, the prices would be lowered to the public and the quality improved.

Other taxes could also be lowered. Legalization may be in the near future, with a President of the United States claiming not to have inhaled. This is something only an experienced pot smoker would think to say to cover up having smoked. How else would he know it made a difference whether or not he inhales?


And Jean Chrétien, why didn't he review his economic plans before the elections? Is it because he knew he might not have won if he had said he planned to legalize it? I guess we won't know till we know, but even so, all we can do is fight and be active.

As Arthur Kleps, chief Boo Hoo of the unconventional Neo-American Church once said, "Until the government gets its bloody, reeking paws off our sacred psychedelics and ceases to harass and persecute our members, until, indeed, every poor wretch now suffering in prison because he preferred the mystical uplift of pot to the slobbering alcoholism of the politicians is set free, our attitude must be one of uncompromising hostility."



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